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## ABSTRACT

This second edition updates and aligns the original 1996 publication with the Maine Learning Results, which were enacted by the state legislature in 1997. The Learning Results articulate what knowledge and skills all Maine students should have at various benchmarks throughout the preK-12 continuum. Dance is identified in the Learning Results as part of the Visual and Performing Arts section. This guide is intended to help schools formulate curriculum that addresses the content standards of creative expression, cultural heritage, and criticism and aesthetics. Additionally, it points to the integration of dance education with the guiding principles stated in the Learning Results. The guide focuses on "Pedagogy"; "Students with Special Needs"; "Health and Safety Concerns"; "Technology"; "Major Premises"; and "Assessment." The "Scope and Sequence" section aligns sequential and developmental principles of dance education with each content standard. Six appendixes include a glossary of terms, establishing a school dance program, complementary movement disciplines, resource list, helpful Web sites, and dance education in Maine Schools. (SM)

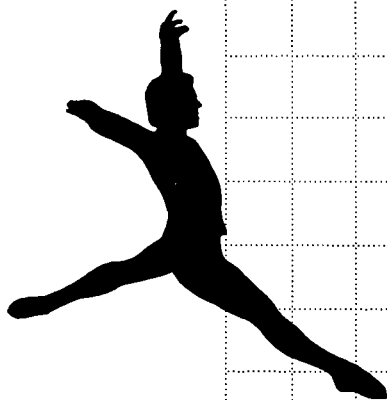
# Maine Dance Curriculum Guide

by Dance Education in Maine Schools

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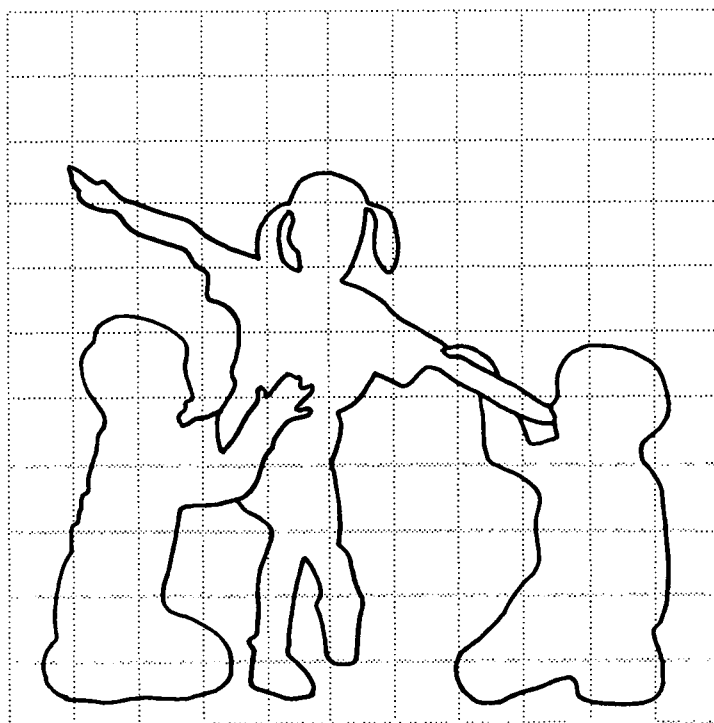
*Mary Ellen Schaper*

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# **MAINE DANCE CURRICULUM GUIDE**

*DANCE EDUCATION IN MAINE SCHOOLS*



*Second Edition 2002*

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## ***Foreward***

This second edition of the Maine Dance Curriculum Guide updates and aligns the original 1996 publication with the Maine Learning Results, which were enacted by the State Legislature in 1997. The Learning Results articulate what knowledge and skills all students in Maine should have at various benchmarks throughout the pre-K-12 continuum.

Dance is identified in the Learning Results as part of the Visual and Performing Arts section. This Guide will help schools to formulate curriculum that addresses the content standards of creative expression, cultural heritage, and criticism and aesthetics. Additionally, this Guide points to the integration of dance education with the Guiding Principles stated in the Learning Results.

The Scope and Sequence section of the Guide aligns sequential and developmental principles of dance education with each content standard. This can assist educators in evenly developing their dance programs in all three standards.

The Maine Dance Curriculum Guide is envisioned as a framework to be used by any classroom teacher or content area specialist who wants to initiate or expand dance and movement education. It can be used as a sequential guide for developing a complete dance program throughout a student's K-12 school experience and for integrating dance into other content areas.

We are pleased to present the Maine Dance Curriculum Guide as a resource to all teachers, school administrators, dance artists, and movement educators.

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## ***Preface - Maine Dance Heritage***

Maine has a long history of dance in education. From the 19th century May Pole dances at "Normal" schools to today's dances inspired by contemporary music with themes about drugs and alienation, dance has a profound effect upon children in Maine.

Dance in education in Maine has many interweaving strands. As in other states throughout the country, dance in education began in the physical education programs of state and private colleges. Courses in rhythm, folk dance, square dance and social dance have existed since the 1880's. University and college drama and music programs have included dance events in the training of teachers for many years.

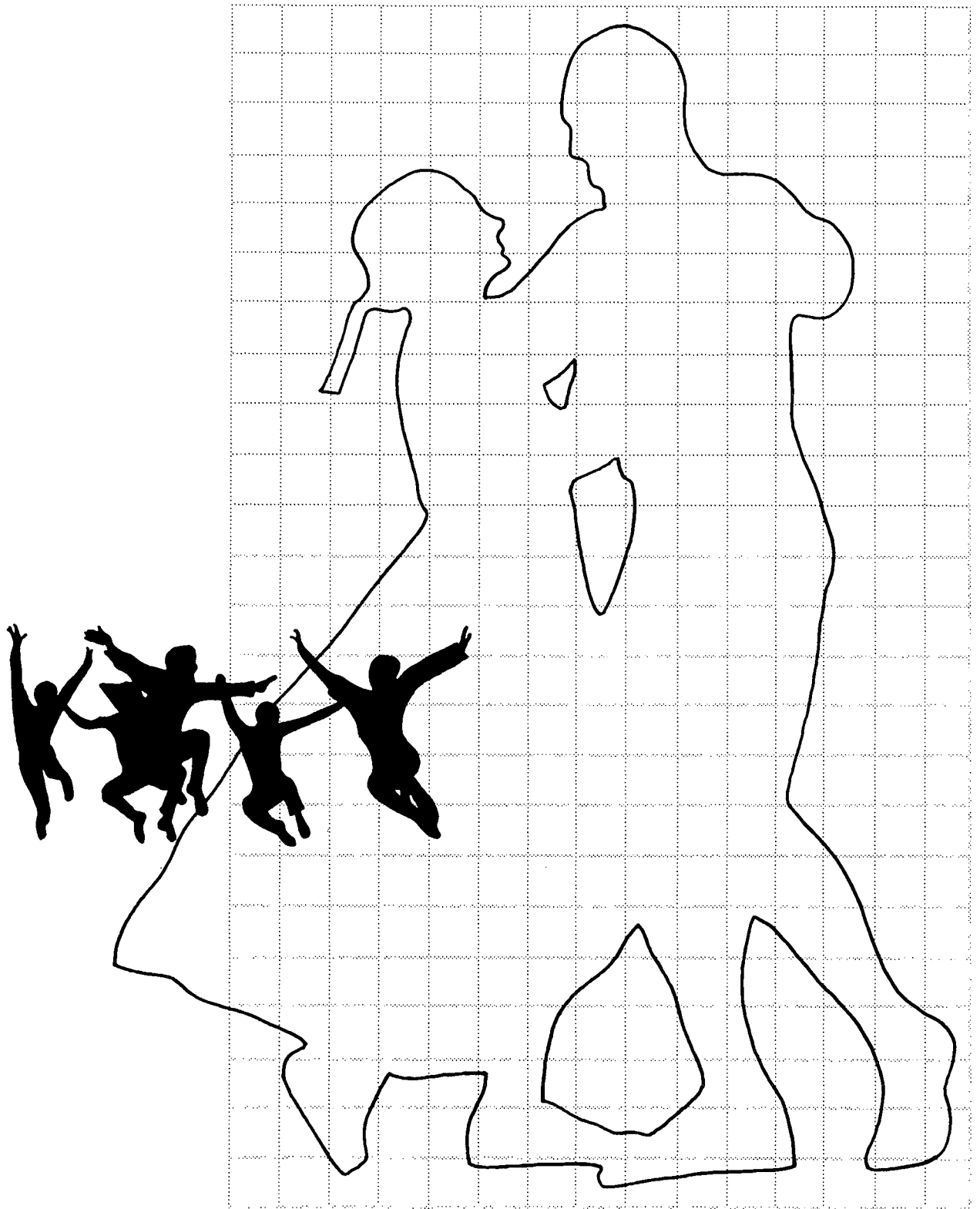
Dance in education has been offered through physical education, drama, and music programs; in individual classrooms; and, in the last ten years, through gifted and talented programs or through school-based programs organized by individuals or groups in the community. Examples of the latter can be found in Kingfield, Dover-Foxcroft, Dexter, Veazie, Kennebunk, Old Orchard Beach, Old Town, and Brunswick, among others.

Private dance studios throughout the state have provided instruction in modern dance, ballet, jazz, character dance, acrobatics, African dance, clogging and ballroom dance. Each dance form has produced offshoots emphasizing increased specialization. A wide variety of dance instruction exists throughout the state of Maine in private studios. However, the opportunity for learning in and through dance and creative movement should be accessible to all children through their public education.

Public agencies and organizations such as the Maine Arts Commission, the Arts Education Program of the National Endowment for the Arts, The National Dance Education Organization (NDEO), The Maine Alliance for Arts Education (MAAE), VSA arts of Maine, Dance Education in Maine Schools (DEMS), and The Maine Association for Health, Physical Education, Recreation and Dance (MAHPERD) have provided financial and technical support for the development of dance in public education over the last 20 years.

Maine schools are ready for the development and inclusion of dance in the curriculum. The expression of a child's personal stories through movement and the resulting enhancement of learning, social skills, and self-esteem can be crucial to that child's development.





## ***Introduction***

Dance, like language, is found in all human societies. It is an essential component in the process of socialization in all cultures. By honoring personal expression through time and space, dance contributes to the sense of self as no other art form can.

Everyone has the instrument of dance - one's own body. Dance education can enhance awareness of the body's physical development, increase recognition of one's place in the physical world, and heighten the sense of self.

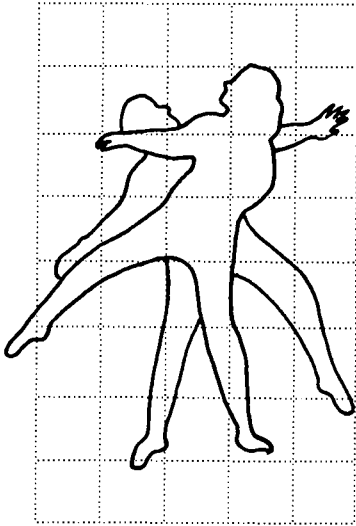
The human body is the vehicle through which learning occurs. Body and mind are inseparable. In a safe environment, a child is free to discover and rediscover the self. The purpose of dance education is to build on the primitive body movements that begin before birth and to discover and experiment with increasingly more complex interconnections of body and mind. Thus, life itself is enhanced by encouraging the physical, intellectual, and the resulting emotional development of the child.

Basic dance education plays an important role in this developmental process and should be provided to all children. Such a basic dance education includes opportunities in creative dance, improvisation, choreography, technique, social and contemporary forms and multi-cultural experiences.

The use of dance increases the understanding of one's own culture and other cultures of the world. The creativity and discipline of dance contributes to balanced development of the whole person.

Maine students need dance education in their public education because:

- 1) Dance is process-oriented
- 2) Dance is a tool for self-discovery
- 3) Dance provides teachers an opportunity to integrate subject matter such as math and social studies into an active learning process
- 4) Dance provides opportunities for kinetic learners to succeed



## ***Pedagogy***

Teaching is both art and science. Teaching experience and interaction with students spawns a variety of effective teaching styles, but there are basic guidelines for effective teaching. For the pre-service teacher, for the experienced classroom teacher beginning to incorporate dance into an integrated curriculum, for the physical education teacher wanting to move from a direct teaching style to a more student-initiated teaching style or for the experienced dance teacher, teaching style is separate from lesson content.

After the theme of a lesson is selected, the teacher can devise the delivery of the lesson. In the initial stages of learning to teach, the teacher begins with ideas that she/he knows. If a teacher begins with locomotor movement (walk, run, skip, hop, jump, leap, gallop, slide), how does he/she proceed into that unknown territory of new ideas? Begin.

Select an idea or theme that is unfamiliar and define what that concept means. Use a dictionary for a base definition of the idea and let the idea start to grow in the imagination. Don't rule out anything at this important beginning point. Let the creative mind be open to new thoughts without censoring possibilities. When the lesson theme seems too full of possibilities, it is time to put the ideas into concrete form.

### ***How to create a dance lesson:***

1. Select a theme (suspension).
2. Select a sub-theme that supports the theme (throwing and catching).
3. Decide if the class will be taught as individuals, duets, triads, small groups, or by dividing the class in half (individuals).
4. Determine the approximate length of the lesson (30 min.).
5. Determine the class formation (scattered throughout the teaching space in "self or personal space").
6. Determine the "go/stop" signal (one drum beat means "go", two drum beats mean "stop").
7. Determine what "props" or manipulatives will be used (scarves or balloons).
8. Determine class rules of behavior (people going backwards have the right-of-way).

***How to implement a dance lesson plan:***

1. Enthusiastically, mysteriously, or secretively introduce lesson content to the class.
2. Have the class walk and stop using a drum or other instrument as a signal to ascertain energy level and listening skills.
3. Use more energetic locomotor movements, if desired, to release stored energy.
4. Determine what level of noise is acceptable.
5. Re-introduce the theme in a new way by asking questions or demonstrating the theme using silence.
6. Encourage students to explore the lesson theme and problem-solve solutions.
7. Scan the class to select movement behaviors that meet teacher expectations, remembering that teachers make decisions every 30 seconds.
8. Give specific feedback to students remembering that the numbers and quality of feedback given by the teacher enhances student learning. ("Mary, the drawn-in position of your arms on that turn is causing you to rotate quickly.")
11. Create a closing activity in which the lesson theme and sub-theme culminate in voluntary sharing or performance.
12. Review and synthesize the major cognitive parts of the lesson by asking leading questions and bridging previous class material to upcoming class material. A closing, seated circle provides a quiet transition to the students' next class.

A teacher develops skills over time based on her/his unique talents. Perhaps providing a prop or manipulative for each child (scarf or balloon) would be a successful way to build on the lesson theme. Be mindful that pedagogical research states that active learning or "time on task" enhances student achievement (25 min. of dancing in a 30 min lesson). To continue learning and creatively arrange and re-arrange ideas that ignite student discovery is a worthy goal that benefits teacher as well as student.



## ***Students with Special Needs***

Each student, regardless of his/her special needs, deserves an opportunity to participate in the joys and challenges of using her/his body in a creative and expressive way, in other words, an opportunity to dance. Each person is unique with his/her own creative potential, own perceptive images and constructs, own experiences, and own particular path of development.

There is an inherent therapeutic effect in the creative dance experience. Dance can be a tool for exploring the creative and imaginative potentials of all students. It is important to focus on the capabilities of each child as a thinking, feeling, creating individual who can enjoy dance both as an active participant and as an informed spectator. Adaptations to the needs of specific students permit the teaching of ideas through dance, and teaching dance to enhance the total development of each child.

The following are guidelines for including exceptional children in your program.

1. When students with a disability are mainstreamed into regular dance classes:
  - a. Dance educators are involved in placement decisions
  - b. Placement is determined primarily on the basis of dance achievement
  - c. Placement does not result in classes exceeding standard class size
  - d. Placement does not result in a disproportionate number of students with a disability in any class
  - e. Dance educators working with special education students have received in-service training in special education
  - f. Classroom support is provided based on the student's Individual Education Plan (IEP)
2. Dance instruction is provided in special education classes for those students with a disability who are not mainstreamed for dance.
3. Students with a disability are given the opportunity to participate in elective dance experiences.
4. Appropriate dance experiences are available for gifted students.



## ***Health and Safety in Dance***

Thoughtful attention to health and safety in dance education provides an environment for enjoyment, creative problem solving, and maximal participation.

### ***Body Image***

According to choreographer, Jacques d'Amboise, "dance is the most immediate and accessible of the arts because it involves your own body. When you learn to move your body on a note of music, it's exciting. You have taken control of your body, and by learning to do that, you discover that you can take control of your life."

Body image is shaped by numerous familial and cultural determinants. One's own body perceptions may differ greatly from the perceptions of others.

Perceptions can change. Through dance, body diversity is celebrated.

### ***Disordered Eating***

In Western cultures disordered eating patterns are epidemic. Anorexia, bulimia, and compulsive overeating are prevalent. It's imperative to understand that food is fuel for physical activity and for personal and social pleasure. Getting professional medical and psychological help for females and males who exhibit eating disorders is essential.

### ***Hydration***

The body is about 98% water. Through sustained, aerobic and anaerobic dancing water loss is inevitable. Regular, water hydration is encouraged throughout class.

### ***Facilities/environment:***

Dance needs a warm, well-lit and well-ventilated space, free of obstructions and clutter. Clean, wooden floors that have some spring to them must be free of splinters and nails. Concrete floors are hazardous and can cause serious injuries such as stress fractures, shin splints and tendonitis. If concrete is the only available surface (even concrete hidden under carpet or tile) special attention must be paid to warming up and the kinds of movement taught. For example, jumps and leaps should not be taught or allowed on concrete surfaces.

***Warm-up, Stretching, Cool-down, Alignment***

Dance requires a thorough physical warm-up that gives specific attention to muscle groups and joints. An ideal warm-up consists of generalized movement activities designed to gradually elevate the heart rate, increase blood flow to the muscles, and lubricate the joints. An example is a medium paced locomotor movement across the floor interspersed with improvisational shape making and partnering activities.

Safety requires that stretching take place only after muscles are warmed. Stretching during warm-ups should follow the generalized movement activity. Safe stretching at the beginning of class is non-weight bearing, non-ballistic, and involves attention to breathing and holding stretches for 15-30 seconds. The cool-down stretch also involves breathing and is non-ballistic with longer held stretches (40-60 seconds). The commonly held belief that “pain is gain” is erroneous and dangerous.

Another important safety aspect is helping students to understand and maintain correct alignment. Correct alignment involves 1) locating the body center 2) attending to structural balance especially pelvic-knee-ankle alignment and 3) avoiding hyperextension of any joints.

References: Appendix B – Room Specifications

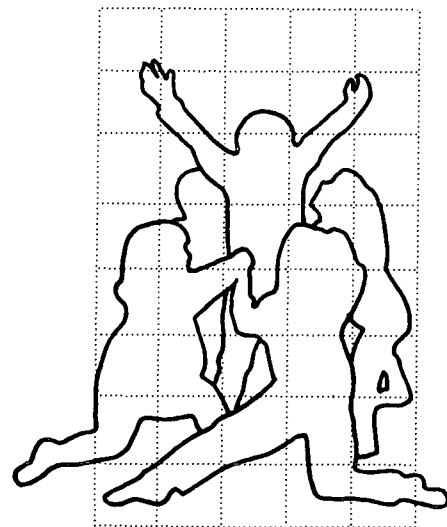
## Technology

Dance has the capacity to incorporate video, digital and computer technologies to aid in instruction, documentation, creation, performance, assessment, and interactive programming. Dance has been in the forefront of creating innovative uses for today's new media and information technologies by utilizing multimedia formats and specialized software for enhanced learning, choreographing, and performing.

Video technology allows students to document and assess their work. The recorded image is useful for critiquing and memorizing dance works in progress, and serves as an archive of a finished product that can be included in the student's portfolio. Digitized images provide a crisp still or moving format that may be imported onto a computer. Once downloaded, the possibilities for utilizing digitized images are endless. Some examples include: 1) students and teachers can provide direct feedback to the choreographer; 2) students can complete creative process assignments by handing in a disk; 3) materials can be included in an electronic portfolio; 4) a library of student's work can be created on CD to show growth over time; and 5) images can compliment a student's own web page.

Computer technology and software have allowed greater access than ever before to educational and performance opportunities. Students can access the Internet to research professional dancers, companies, and various dance topics. Links with dance professionals are available for on-line chats. Many sites, such as Troika Ranch Dance Company, offer interactive opportunities for students to participate in creating on-line dance pieces. Students may also view virtual dance concerts at specific web sites.

Dance education software has been designed to teach anatomy, dance history, concepts of dance observation, analysis, notation, and composition. Most of the programs are interactive CD-ROMS that combine video, music, motifs, user databases, quizzes, exams, drawings, and choreography. Websites at Ohio State University and the Dance Notation Bureau provide in-depth information on technology and products. Software has been developed that provides for character animation and 3-D movement generation platforms for developing choreography. Credo Lifeforms is a prime choreographic tool. Dance performance software aids in stage lighting by setting light cues electronically. Backdrops and special effects can be generated on videographic workstations and recorded with a LogE/Dunn camera. These electronic images can also be synchronized with the orchestra via a metronome track.





A significant impact of dance technology will be in gaining an understanding of human movement. However, in Maine with its many small schools, vast rural distances and limited number of qualified dance/movement educators, using technology to deliver dance education will have the greatest impact. Through the technology of distance learning, and the innovative spirit of Maine dance educators, it is possible to stretch our limited resources to see that all students can participate in dance education.



## **MAJOR PREMISES**

### ***Self-Awareness***

To achieve the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

The body is capable of experiencing particular ways of moving dependent on joint action and skeletal/muscular structure. By discovering creative potential through combining movements, a student achieves personal and artistic growth. Learning this process involves creating movement patterns and performing combinations singly and with others. This, in turn, challenges the student's imagination, physical capabilities, and social development.

Further skill development is based upon the understanding of principles of movement and kinesthetic awareness. Maturation of movement skills enables students to become competent in the process of applying meaningfully organized thoughts and feelings to movement communication. Development and maturation of movement skills also promote self-confidence.

### ***Elements***

The elements of time, space, and effort (force or energy) must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary in order to communicate. Experience in locomotor and axial movement helps students to realize the potential of the human body. By discovering how movements can be combined, students can create patterns.

Manipulation of the elements of time, space, and effort alters movement and leads to greater knowledge about movement. Students come to understand that the development of a finely tuned instrument, the body, is necessary for effective communication. Synthesis of this knowledge provides the means for expression through dance.

### ***Kinesthesia***

The sensory modality of primary importance to movement is kinesthetic. This sense and related sensations of the skin and muscles help to clarify perceptions of body positions, directions, movements through space, speed, degrees of tension and relaxation, and rhythm. Through the knowledge of kinesthetics, the student can move more accurately, and learn to direct and control movements. The student can discover, through movement, the general relationships of body parts, joint angles, speed and degree of energy.

As a result of exploring postural, temporal, spatial, and quality relationships, the student comes to understand the potential for more coordinated and efficient movement. By applying knowledge about movement gained through sensing positions, speed, tension and relaxation, the student acquires a more advanced technique.

Further, kinesthetics encompasses the laws of physics such as gravity, centrifugal force, torque, and balance as they apply directly to any moving body. Understanding these laws enables the developing dancer to perform with the greatest efficiency and economy of energy.

### ***Dance Making (Creativity/Problem-Solving)***

Problems confronting society can only be solved through constructive, creative thinking. Creating dances - experimenting, problem solving, improvising, and composing - requires a student to make choices, discriminate and organize movements into phrases, studies and larger compositions. In a non-threatening environment, the students experience movement for movement's sake, discovering that each movement problem has many solutions.

By manipulating movements the student begins to gain knowledge of the developmental process involved in creating a dance study. Understanding the principles of composition provides the student with a framework in which the dance theme or idea is defined and developed. In turn, this may evolve into individual dance statements in original form. Creative thinking also helps the student to evaluate the development of individual and group efforts.

### ***Multi-Cultural Awareness***

Studying and participating in folk and ethnic dance and the classical dances of many cultures provide opportunities to develop an interest in the student's own culture, as well as in the culture of others. The understanding and appreciation of other cultures is crucial to future human existence. Experiencing and performing in dances that originate in other cultures allows the performer to discover the cultural traditions of many peoples. This is physically, mentally and emotionally stimulating.

Increased experience can provide knowledge of the philosophical beliefs, social systems and movement norms of other cultures and establish a basis for comparing these with the student's own. Understanding and applying the knowledge of traditional dance styles encourages tolerance and positive relationships.

***Audience Skills (Socialization)***

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-and-take required in the creative efforts of group composition. Movement created and performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another. Dance provides an opportunity to discover information about other people.

When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance. Creating and performing a dance requires initiative, cooperation and sensitivity to others.

To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage crew, directors, producers, program and costume designers, publicity directors and ticket sellers. Participants in dance productions have ample opportunity to learn and practice respect toward each person involved.

***Aesthetics and Criticism (Appreciation)***

Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory and aesthetic experience, exclusive of a utilitarian goal. Learning movement in an open creative environment provides joyful aesthetic experiences. Knowledge of and participation in all of the arts increases the individual's degree of perception and understanding of aesthetic elements and enhances the quality of dance experience. Further, relating the dance to other art forms facilitates critical evaluation of dance works.

Though becoming a professional dancer will be the goal of only a few, performing dance offers every individual the opportunity to better appreciate dance performance when it is viewed. Educated dance audiences are important for the perpetuation and appreciation of the arts in our society. Viewing the works of great dance artists, in turn, gives understanding and enriches dance education. Appreciation is gained through sharing informal performances with peers and observing a variety of dance forms and activities.

Developing dance assessment skills enables the student to know his or her own performance capabilities and to appreciate the performances of others. Giving positive, corrective feedback helps the choreographer improve creative skills. Appreciation of the rigorous discipline needed to plan and execute a formal dance program involves synthesizing knowledge of choreography, performance, staging, marketing, and other aspects of dance production.

## ***Assessment***

A student's development in dance occurs along a continuum, and, as such, should be observed over a period of time. This is particularly important since a student learns at varied rates during any period of time on this journey.

Observation and evaluation of a student's progress is based upon the student's individual growth and development. Progress pertains to the level of skill, conceptual understanding, and ability to formalize his/her expression through dance.

Multiple or varied methods of assessment are appropriate for different students and situations. Utilizing a variety of assessment practices is advised. Assessment modalities and expectations should be presented to students prior to the beginning of instruction.

Examples of assessment tools include: tests, rubrics or scoring guides, matrices, student projects/performances, studio critiques, student logs, student journals, interviews, peer observations, self-assessment, group projects, portfolios, anecdotal records, check lists, video analysis and student contracts.

Observation of the student's ability to create and express her/his self through movement/dance can be viewed in relation to: his/her selection of appropriate movements that have personal meaning; variety, development, and relationship of movements in a logical manner; construction of coherent movement phrases; outward expression of personal experience/feelings through unique and original movement phrases; demonstration of technical skill in the execution of movement; ability to move/dance with purpose, care, and concentration. Cultural information and bias must be considered when assessing dance creation and expression.

Indicators of the student's progress in responding to dance are the student's ability to: carefully observe movement, remember it, and recreate it either physically or verbally; articulate similarities and differences among movements, phrases or dances in terms of the actual movement and its meaning or context; discern a movement/dance into its structure of phrases, sections, and complete dances, as well as into its sequence containing a beginning, middle, and end; recognize a variety of dance styles and their cultural or personal characteristics; respond to a dance performance by stating preferences, describing reactions, and explaining opinions or judgments.

Informal assessment methods include observation by self, peers, and/or teacher; discussions; and interviews. Formal methods include quizzes, tests, written research, reports on aspects of dance, and performance checklists.

Authentic assessment methods include creating dance phrases or a complete dance as a solution to a movement problem; informal and formal performances; use of video recording for viewing, responding to and evaluating during the creative process or at a later time; portfolios; journal writing; and rubrics.

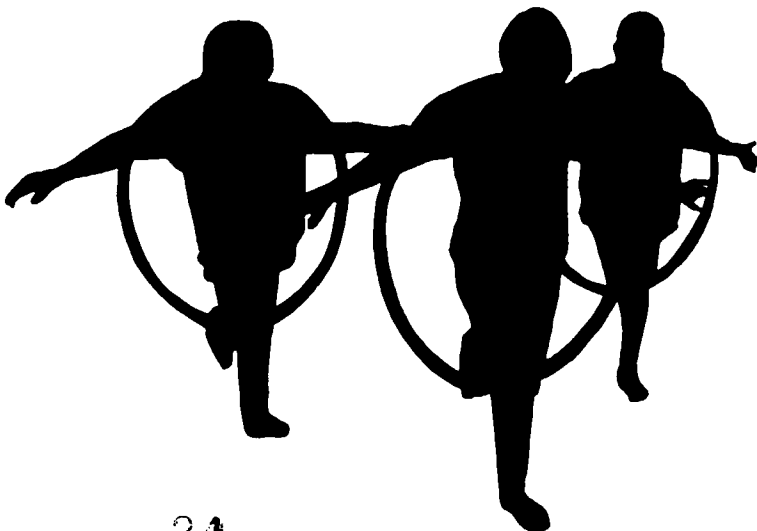
Rubrics give students standard criteria at the onset by which their work will be assessed. Students are assessed at levels, either by points or skill, ascending from least acceptable to most acceptable in specific content areas. Rubrics can be general (used by the Maine Education Assessment tests) or component specific (matrix). Following is an example of a simple rubric or scoring guide.

SAMPLE SCORING GUIDE- Holistic rubric scoring guide for creative dance lesson on negative and positive space

|    |   |
|----|---|
| 4. | <input type="checkbox"/> student displays use of -/+ space with at least one other dancer<br><input type="checkbox"/> student consistently demonstrates changes in level, tempo and shape<br><input type="checkbox"/> student makes defensible choices regarding stage use<br><input type="checkbox"/> student exhibits smooth transitions between elements<br><input type="checkbox"/> dance has a beginning, middle and end |
| 3. | <input type="checkbox"/> student displays use of -/+ space with at least one other dancer<br><input type="checkbox"/> student demonstrates changes in level, tempo and shape<br><input type="checkbox"/> student utilizes most portions of the stage<br><input type="checkbox"/> student transitions are inconsistent<br><input type="checkbox"/> dance has beginning, middle and end   |
| 2. | <input type="checkbox"/> student displays use of -/+ space with at least one other dancer<br><input type="checkbox"/> student demonstrates at least one change in level, tempo or shape<br><input type="checkbox"/> transitions may or may not be attempted<br><input type="checkbox"/> dance has a beginning, middle and end   |
| 1. | <input type="checkbox"/> student demonstrates use of -/+ space with at least one other dancer<br><input type="checkbox"/> no obvious transitions<br><input type="checkbox"/> dance has a beginning, middle and end  |

Teachers make decisions not only on how to assess students, but also on what to assess. The "what" should precede the "how." Present these expectations to the student prior to beginning instruction. No one method of assessment is appropriate for all students and all situations. Therefore, it is sound educational practice to utilize a variety of assessment practices.

## *Scope and Sequence*










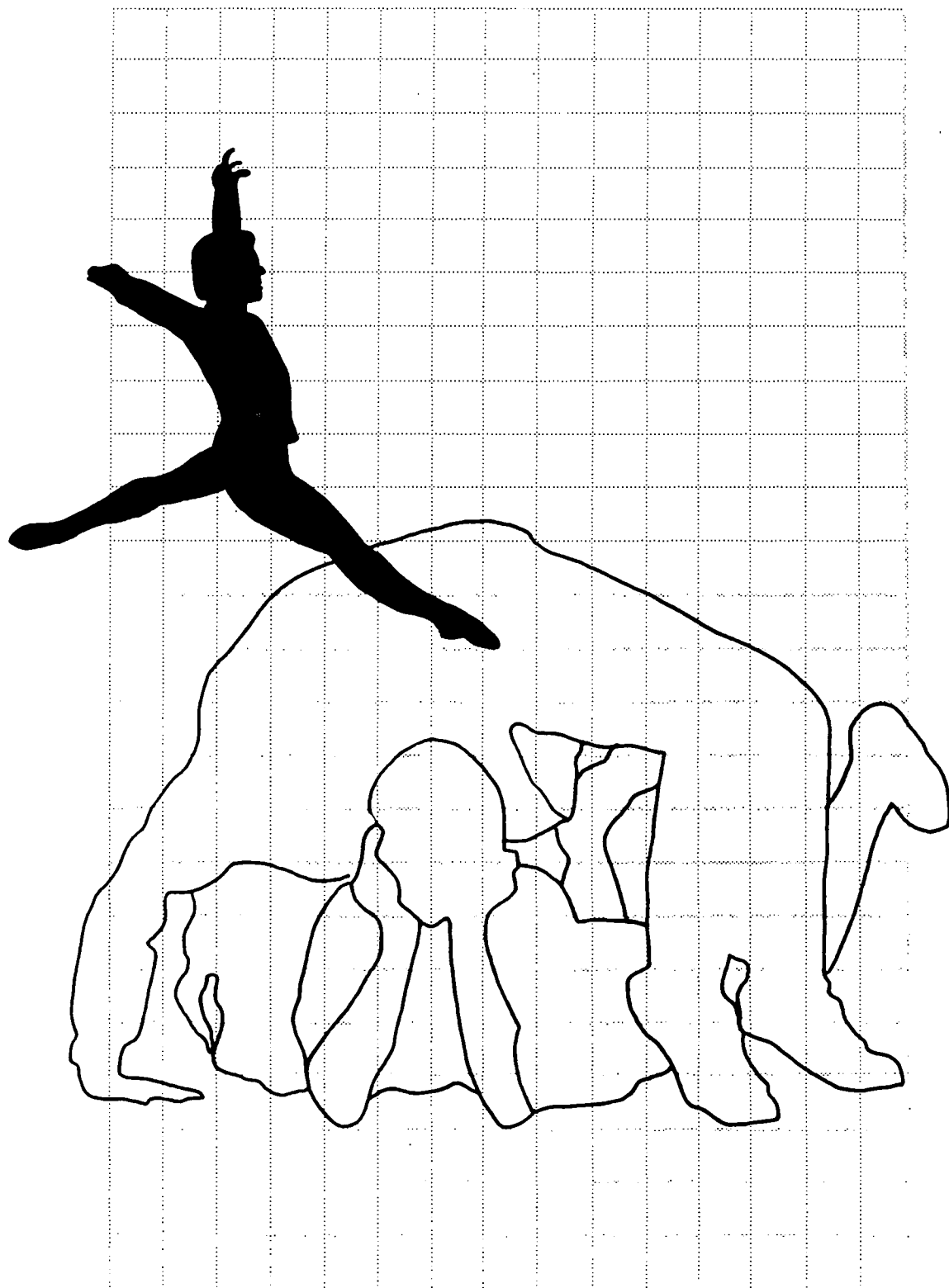
The Maine Learning Results has brought the importance of dance education to the attention of many school administrators, educators and parents throughout the state. This new awareness has created a demand for more dance educators and teaching artists and has focused the need for additional professional development opportunities in dance education, both pre-service and in-service.

Teaching situations in Maine still vary greatly. Depending upon the philosophy of the individual school, the responsibility to teach dance may not fall with a dance specialist, but rather with a physical educator, music educator, theater educator, classroom teacher, recreation specialist, or occupational therapist. Students may experience dance education daily, weekly, monthly, or less. Therefore, it did not make sense to arbitrarily sequence dance education skills into a traditional K to 12 grid.

This Scope and Sequence chart is designed to be developmental in nature, and flexible enough to meet the needs of a variety of teaching situations. Whether dance is first taught in kindergarten, grade 4 or grade 10, start at Level I and move to Level II and beyond as your students progress.

|  |   |  |  |  |  |   |  |  |  |
|--|---|--|--|--|--|---|--|--|--|
| <div>Discovering</div> <div>Level</div> <div></div>     | <div>Kinesphere Directions</div> <div>Forward<br/>Backward<br/>Sideward<br/>Up<br/>Down<br/>Patterns<br/>In the air<br/>Floor<br/>General &amp; personal space</div>        | <div>Shape and Pathway</div> <div>Symmetry / Asymmetry<br/>Straight line<br/>Curved line<br/>Circle<br/>Figure 8<br/>Square<br/>Triangle</div>                                     | <div>Extension / Reach</div> <div>Space<br/>Near to<br/>Middle<br/>Far from<br/>Levels<br/>Low<br/>Medium<br/>High</div>                                     | <div>Slow / Fast</div> <div>Gradual / Sudden<br/>Short / Long<br/>Accent<br/>Rhythmic Patterns<br/>Children's names<br/>Simple poems &amp; songs</div>   | <div>Meter</div> <div>4/4<br/>2/4<br/>Listening / Sensing<br/>Internal Sounds</div>  | <div>Light / Strong</div> <div>Swinging / Shaking<br/>Sharp / Fluid<br/>Soft / Hard<br/>Still / Active<br/>Resting / Moving<br/>Sustained<br/>Percussive<br/>Vibratory<br/>Collapsing</div> | <div>Improvisation<br/>Repetition<br/>Variety<br/>Patterning<br/>Simple Dance Forms<br/>Beginning/Middle/End</div>                     |  |  |
| <div>Experimenting</div> <div>Level</div> <div></div>   | <div>Kinesphere Directions</div> <div>Diagonal<br/>Left<br/>Right<br/>Patterns<br/>Air<br/>Floor<br/>Levels<br/>High<br/>Medium<br/>Low</div>                               | <div>Vertical</div> <div>Horizontal<br/>Directional Facing<br/>Focus<br/>Range<br/>Small<br/>Large<br/>Parallel / Mirroring<br/>Design<br/>Negative space<br/>Positive space</div> | <div>Pathways</div> <div>Serpentine<br/>Straight<br/>Spiraling<br/>Geometric<br/>Contraction<br/>Expansion<br/>Reach Space<br/>Near<br/>Middle<br/>Far</div> | <div>Beat / Pulse</div> <div>Tempo (speed)<br/>Measure (meter)<br/>Rhythm<br/>Phrase<br/>Duration<br/>Non-meter<br/>Breath<br/>Emotional<br/>Pattern</div>   | <div>Rest, Pauses, Stillness</div> <div>Locomotor Patterns from<br/>Rhythmic Patterns<br/>Meter<br/>3/4<br/>Experiments with Instruments</div>                               | <div>Abrupt</div> <div>Percussive / Explosive/<br/>Suspension<br/>Sustained<br/>Pendular<br/>Collapsing<br/>Vibratory</div>   | <div>Weight Effort<br/>(Laban)</div> <div>Touch<br/>Firm<br/>Delicate<br/>Time Effort (Laban)<br/>Sustained<br/>Sudden</div>           | <div>Pantomime</div> <div>Types of Movement<br/>Unison<br/>Lead/ Follow<br/>Sequential<br/>Aniophonal<br/>Mirroring<br/>Phrase Development<br/>Dance Forms</div> |  |
| <div>Knowing</div> <div>Level</div> <div></div>         | <div>Design for Small Groups</div> <div>Mass<br/>Volume<br/>Planes<br/>Vertical<br/>Horizontal<br/>Sagittal<br/>Design<br/>Parallel Movement<br/>Contrasting Movement</div> | <div>Direct / Indirect</div> <div>Angular<br/>Shape (Laban<br/>Movement Analysis)<br/>Shape Flow<br/>Directional<br/>Spoke-like<br/>Arc like<br/>Shaping/Carving</div>             |  | <div>Anacrusis</div> <div>Rhythms<br/>Complex<br/>Polyrhythms<br/>Syncopation<br/>Acceleration<br/>Deceleration<br/>Meter<br/>6/8</div>  | <div>Instrumentation to</div> <div>Accompany Students' own Movement<br/>Body and Vocal / Mouth<br/>Sounds to Accompany<br/>Students' own Movement (or that of another)</div> | <div>Suspension</div> <div>Tension / Relaxation<br/>Projection of Movement<br/>Flow Effort (Laban)<br/>Bound<br/>Free<br/>Space Effort (Laban)<br/>Indirect (flexible)<br/>Direct</div>     | <div>Choreography</div> <div>Movement Theme<br/>Sequence<br/>Transition<br/>Phrase<br/>Contrast<br/>Manipulation<br/>Abstraction</div> | <div>Harmony /Balance</div> <div>Climax<br/>Musical Forms<br/>AB<br/>ABA<br/>Round<br/>Rondo<br/>Canon<br/>Theme/Variation/Fugue</div>                           |  |
| <div>Understanding</div> <div>Level</div> <div></div> | <div>Stage Directions</div> <div>Upstage<br/>Downstage<br/>Stage Right<br/>Stage Left<br/>Center Stage<br/>Stage Design</div>   |  |  | <div>Accompanying Others w/<br/>Percussion and Vocal<br/>Sound<br/>Meter<br/>5/4</div>   | <div>Occupational Rhythms<br/>and Phrasing</div> <div>Decreasing Meter</div>   | <div>Dynamics</div> <div>Ballistics<br/>Vibration<br/>Thrusting/Slashing<br/>Floating/Gliding<br/>Wringing/Pressing<br/>Flicking/Dabbing</div>  |  | <div>Dynamics of Balance</div> <div>Vibration<br/>Successive<br/>Simultaneous<br/>Upper Body<br/>Lower Body<br/>Dislocations</div>                               | <div>Random</div> <div>Organic<br/>Rhapsodic<br/>Style<br/>Complementary movement<br/>Juxtaposition<br/>Retrograde</div> |
| <div>Synthesizing</div> <div>Level</div> <div></div>  | <div>Use of Performing Space</div> <div>Traditional (Proscenium)<br/>Non-traditional<br/>Environmental<br/>Site Specific<br/>Spatial Orientation<br/>Inversion</div>        |  |  | <div>Dance Accompaniment</div> <div>Playing Instruments<br/>Composing Accompaniment<br/>Editing audio tapes<br/>Voice/Mouth/Body<br/>Sounds<br/>Spoken Text<br/>Selection of sounds for live accompaniment</div> | <div>Meter</div> <div>Combining Meters</div>   |   |  |  |  |

| Cognitive & Motor  |  | Dance Appreciation  |   | Dance Heritage   |  | Technology  |   | Career Preparation  |   | Creative Process   |  | Skills  |  |
|--|--|---|---|--|--|---|---|---|---|--|--|---|--|
| Discovering<br>Level   |  | Experimenting<br>Level  |   | Knowing<br>Level   |  | Understanding<br>Level  |   | Synthesizing<br>Level   |   |  |  |   |  |
| Concentrating<br>Personal Warm-up / Cool-down<br>Working cooperatively with others<br>Acknowledging Audience Response<br>Bowing  | Stage Directions<br>Upstage/ Downstage/Stage Right<br>Stage Left/ Center Stage/ Wings<br>Directional Facings relative to sight-<br>lines<br>Affirming Internal movement sense<br>Use of Performance Space<br>Traditional (Proscenium)<br>Non-traditional<br>Environmental<br>Site Specific | General Response to others dancing<br>Facial Expressions<br>Applause<br>Attentiveness<br>Recognizing Shapes and Pathways<br>Talk with Performers and choreographers | Singing Games<br>Films/ Videotapes/ CD<br>Slides<br>Books<br>Performances<br>Variety of Visual Aides<br>Simple Ethnic and Folk dances w/<br>background information<br>Contemporary Trends | Awareness of historic link between<br>dance and technology:<br>Use technology to view dance on<br>film, video, streaming video or<br>television  | Investigate and Research Production<br>Support Careers<br>Lighting / Costume Designer<br>Scenery/set designer<br>Composer/musicians<br>Sound designer/engineer<br>Stage manager<br>Hair/make-up artists<br>Digital artist<br>Job shadow and interview people<br>working in the dance field | Role of lighting and sound produc-<br>tion in dance<br>Use computer or video as teaching<br>tool,<br>Use computer or video as self-<br>assessment tool (teachers or<br>students)<br>Use computer software or video as<br>tutorial | Simple ethnic, native and folk<br>dances w/background information<br>Experiments with Dance styles and<br>techniques<br>Contemporary Trends<br>Ceremonial Dance | Attend Dance Performances<br>Verbal Response to dance<br>Stress positive<br>Suggest how to improve<br>Discuss Responses<br>Try out Dance Phrases<br>Visual Media<br>Slides, videos, CD, photographs | Complex Folk, Ethnic, Naive dances<br>w/background information<br>Spiritual/Religious dances<br>Historical Dance Forms<br>Social dances<br>Regional - U.S. and International<br>Pop culture | Attend dance performances<br>Write and discuss views<br>Discuss professional reviews of profes-<br>sional dance companies<br>Visual Media<br>Slides, videos, CD, photographs | Reading Lists<br>Discussions<br>Attend Dance Performances<br>Interview Choreographers/Performers<br>Visual Media | Attend Dance Performances<br>Written / Oral Critique of Performance<br>Research |  |
| Projecting<br>Managing Practice and Rehearsal<br>Time<br>Experiments w/ Make-up And lights   | Focus relative to Audience<br>Cueing<br>Presentation<br>Facial Expressions<br>Maintaining high energy<br>Use of Performance Space<br>Traditional (proscenium)<br>Non-traditional<br>Environmental<br>Site Specific   |   |   | Accessing and utilizing dance<br>education software<br>Using distance learning as instruc-<br>tion and performance<br>Create and use interactive websites<br>to communicate about and review<br>dance in Maine |  |   |   |   |   |  |  |   |  |
| Acknowledging audience response<br>Maintaining mood<br>Interactive with audience<br>Using facial expressions and<br>gestures<br>Variety of energy levels<br>Ensemble work<br>Characterization appropriate for<br>solo/duet/group |  |   |   | Video, digital and computer gener-<br>ated movement as part of<br>performance<br>Video, digital and computers as<br>instructional tools  |  |   |   |   |   |  |  |   |  |



## Appendix A

### **Glossary of Terms**

*Alignment* The relationship of body systems ( i.e. skeletal, muscular) to the line of gravity and the base of support.

*Anacrusis* The "&" count before the down beat in a musical phrase.

*Antiphonal* Sung or chanted in responsive, alternating parts; call and response.

*Attention* Close or careful observation of, or concentration on an event or object.

*Asymmetrical* A type of design balance with unequal proportions, lack of mirror image in design.

*Axial movement* Non-locomotor movement occurring above a stationary base.

*Ballistic* Bouncy rather than static.

*Beat* Regularly spaced pulse.

*Canon* A form that is characterized by the overlapping of the theme, as in a round.

*Choreography* The art of planning and arranging dance movements into a meaningful whole; the process of building a composition; a finished dance piece.

*Cueing* Ready, set, go signal; preparation to begin.

*Dimension* Size of movement or space. (3-dimension deals with length, width and depth)

*Direction* Forward, backward, sideways, up, down, circular, diagonal, serpentine, etc.

*Duple meter* The alternation of one strong and one weak beat.

*Duration* Length of the movement in relation to the pulse.

*Dynamics* Shadings in the amount of energy, intensity, or power; subtle variations in the treatment of movement contrasts.

*Effort* Laban movement concept of quality that is comprised of flow, time, space and weight.

*Elements* (Laban effort elements) time, weight/force, space and flow

*Elevation* A movement that lifts the body or any of its parts into the air.

*Energy* The force or power needed to produce and/or manipulate a movement.

*Extension* An elongation or lengthening of the body or any of its parts.

*Feedback* The return of information about the results of an action or process.

*Flexion* A bending movement, the opposite of extension.

*Flow* Uninterrupted movement or progress:

Free flow is not detained or confined.

Bound flow- movement that can stop immediately.

*Focus* Conscious attention toward a certain point; with eyes, body parts, or the direction in which the whole body faces.

*Form* Overall plan for the arrangement of movement/dance.

*Fugue* A motif, or recurring theme.

*Horizontal Plane* Divides the body at the waist into upper and lower halves; an imaginary layer of space that is parallel to the horizon or baseline; movement traveling right or left; "the table plane."

*Improvisation* Spontaneous movement created in immediate response to a stimulus or a directive.

*Interactive* Providing opportunities for actions with and between groups.

*Inventive* Giving suggestions and allowing for creativity and improvisation.

*Kinesphere* Laban's term for self space; 360° spheres surrounding the body, outer edges determined by how far you can reach.

*Kinetics* Study of movement.

*Kinesthetic Sense* Body movement and awareness, muscle memory.

*Level* The altitude of a movement in relation to its distance from the floor. In general, low, medium or high.

*Locomotor movement* Movement that travels from one place to another.

*Meter* The grouping of beats by measure.

*Modality* Intervention technique.

*Motif Writing* See notation.

*Movement Qualities* Energy descriptions including sustained, percussive, pendular (swing), vibratory, suspended, and collapsing.

*Movement Theme* An idea that is choreographically manipulated.

*Non-locomotor* Movement occurring above a stationary base involving the spine.

*Notation* Any method of writing dance and movement phrases.

*Off-task behavior* Behavior unrelated to the task at hand.

*Pathway* The floor or air pattern of movements.

*Percussive* Sharp, explosive movement (or sound) in which the impetus is quickly checked.

*Perception* Insight, intuition or knowledge gain through any of the senses.

*Personal Space* see *kinesphere*.



*Phrase* The development of a motif into a longer statement that comes to a temporary or permanent finish. A unit which, combined with others of similar or related nature, can form a section or a complete composition.

*Placement* A balanced alignment of the body, hips level, rib cage lifted, shoulders relaxed downward, spine extended, feet solidly planted.

*Presentation* To show, display, offer ideas and skills with courage and confidence

*Problem solving* Resolving uncertainties or difficult questions and situations.

*Projection* Expressive and confident presentation of self.

*Production* The overall performance and all of the technical skills required for staging.

*Qualities* The manner in which energy is applied, continued, or arrested. Specific movement qualities are vibratory, sustained, percussive, suspended, swinging.

*Repetition* That which repeats in order.

*Rhapsodic* Free, irregular form suggesting improvisation.

*Rhythm* Symmetrical groupings formed by the regular recurrence of heavy and light accents.

*Rondo* A form that is characterized by three or more themes with an alternating return to the main theme.

*Round* A simplified canon.

*Rubric* A scoring guide for assessing student learning based on articulated expectations.

*Sagittal Plane* Divides the body in the center from head to toe into right and left halves; movement that goes forwards and backwards like a wheel.



*Appendix A*

*Sensory Input* Receiving material to be learned through sensory organs of the body such as eyes, skin, ears, etc.

*Sensorimotor skills* Skills performed automatically such as walking, running, sitting.

*Shape* Outline of the body in a given position.

*Stage directions*

*Downstage* - the area of the stage nearest the audience.

*Upstage* - the area of the stage farthest from the audience.

*Stage right* - as the dancer faces the audience, the area of the stage to the dancer's right.

*Stage left* - as the dancer faces the audience, the area of the stage to the dancer's left.

*Step* A transfer of weight from one foot to the other; also, a short segment of a longer combination.

*Style* A distinctive or characteristic manner of expressing an idea; a personal mode of performing.

*Suspended* A type of movement that creates the effect of defying gravity.

*Sustained* A steady and continuous type of movement, marked by a constant amount of force.

*Swinging* A type of movement that is pendular and somewhat organic.

*Symmetrical* A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

*Syncopation* Beginning on an unaccented beat and continuing through the next accent.

*Tempo* The rate of speed.

*Temporal* Transitory or temporary.

*Technique* The study of the skills needed to perform a particular form of dance.

*Tension* Mental, physical or emotional stress or tightness.

*Theme and Variations* The introduction of an initial statement in dance or music that is followed by two or more variations of the original theme.

*Torque* Twist of body or body part; force or combination of forces that tend to produce a twisting or rotated motion.

*Transition* A movement or movement sequence that forms a connecting link between parts of a composition.

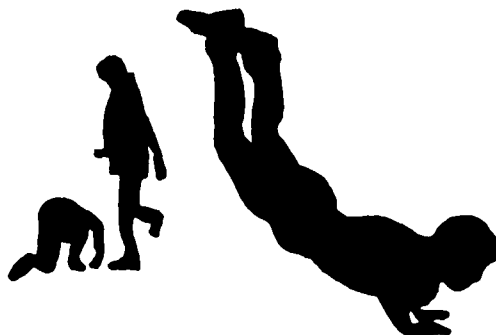
*Triple meter* One strong beat followed by two weak beats.

*Unison* Two or more people performing the same movement at the same time.

*Vertical Plane* Divides the body head to toe into front and back halves; imaginary layer of space that is perpendicular to the horizon or primary axis; movement going up and down, "the door plane."

*Vibratory movement* Small, quick, repetitive movements usually isolated in one body part; a shaking, tremulous type of movement.

*Weight* The effort quality characterized by "play" with the body's relationship to gravity.



## Appendix B

### **How to Establish Your School Dance Program**

The following pages are worksheets to help you establish your school's K-12 classroom dance program, and to assist in creating a plan for further development. The following categories are included: room qualifications, budget, instructional materials, equipment, instruments, schedule, total student load, exceptional students and class size. As with the curriculum, these guidelines are designed to allow for circumstances that exist in any particular teaching situation.

#### **Room Specifications**

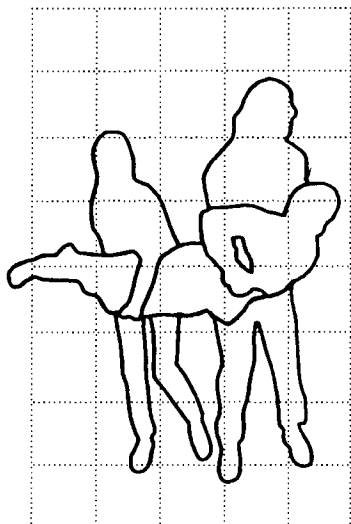
The physical space in which a class meets affects a program's possibilities and successes. Many schools provide a separate classroom for physical education and dance education, but such facilities vary greatly. Following is a list of criteria for an optimal teaching environment.

- ☐ for physical education/dance use only
- ☐ separate from performance space
- ☐ meets minimum state per-student space standards for active, movement education
- ☐ acoustically appropriate for verbal instruction
- ☐ appropriate flooring for movement activities
- ☐ shelving and cabinet storage available
- ☐ adequate lighting, ventilation and heating
- ☐ silent lighting, ventilation and heating
- ☐ suitable multiple-grounded electrical outlets
- ☐ lockable storage space for equipment
- ☐ sink/water supply readily available

#### **Instructional Materials**

A quality dance program should be supported by a balanced variety of resource and reference materials.

- ☐ a variety of resource dance charts
- ☐ a variety of current dance reference materials for students
- ☐ a variety of current dance reference materials for instructor
- ☐ a basic recordings library (cassettes, CD's, and/or records)
- ☐ an ongoing, expanding recordings library



### **Equipment**

Certain basic equipment is essential to a quality dance program; a wide range of equipment enables program growth and enrichment. Following is a list of equipment often used in quality dance programs. (Note: If your school uses the "traveling" dance specialist, consider the quality portable equivalents for the equipment below and realistic transportation for them from class to class and/or school to school.)

- \_\_\_\_\_ classroom size chalkboard(s)
- \_\_\_\_\_ classroom size bulletin board(s)
- \_\_\_\_\_ lockable file space for program materials
- \_\_\_\_\_ variable speed record player
- \_\_\_\_\_ cassette tape player/recorder and/or CD player
- \_\_\_\_\_ basic stereo sound system (receiver, turntable, speakers)
- \_\_\_\_\_ complete stereo system (cassette/dbl cassette, CD, microphone)
- \_\_\_\_\_ overhead projector readily available
- \_\_\_\_\_ projection screen
- \_\_\_\_\_ videocassette recorder and monitor readily available
- \_\_\_\_\_ Videocassette recorder and monitor based in room
- \_\_\_\_\_ video camera equipment available
- \_\_\_\_\_ video camera equipment based in room
- \_\_\_\_\_ mirrors (wall or free standing)
- \_\_\_\_\_ ballet barres (attached to wall or free-standing)

### **Instruments**

The dance classroom needs a variety of musical instruments and other sound-producing materials. Specific needs vary with each teacher and program. Below are examples of instruments for optimal teaching situations.

- \_\_\_\_\_ a variety of instruments and sound-makers
- \_\_\_\_\_ both traditional and non-traditional sound producing materials
- \_\_\_\_\_ an age-appropriate balance of the following types:
  - rhythm sticks
  - percussion instruments
  - xylophone-type instruments
  - keyboards
  - string instruments (traditional and non-traditional)
  - non-traditional (kazoos, environmental, found, etc.)

*Appendix B****Budget Support***

Regardless of curriculum or instructor strength, a quality dance program requires a supporting budget to sustain and encourage growth. The budget must include funding for the following:

- \_\_\_\_\_ ongoing repair and maintenance
- \_\_\_\_\_ updating materials
- \_\_\_\_\_ replacement of worn materials
- \_\_\_\_\_ expansion of instructional resources
- \_\_\_\_\_ expansion of dance and reference libraries
- \_\_\_\_\_ visiting artists
- \_\_\_\_\_ professional development for instructor(s)

***Schedule Support***

An integral part of a strong dance program is class scheduling. Following are recommendations for optimal scheduling of dance movement instruction for various developmental levels.

Pre K - Grade 1: 1/2 hour, 3-5 times per week

Grades 2 - 5: 50 minutes, 3-5 times per week

Grades 6 - 12: 75 minutes, 3-5 times per week

***Student-teacher Ratio***

State suggested guidelines for student-teacher ratio are

|              |      |
|--------------|------|
| Kindergarten | 1:20 |
| Grades 1-6   | 1:24 |
| Grades 7-12  | 1:28 |

The average, though not optimal, total student load for education specialists is 1:800.

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load has a direct impact on a teacher's ability to teach effectively. The overall student load should allow for adequate preparation and instructional time, plus time to work with individuals outside of class, as needed.

### *Appendix C*

## ***Complimentary Movement Disciplines***

In recent years several distinct body therapies and disciplines have been advanced. They explore the relationship between mind and body, using the consciousness to affect movement. Many body therapies pay particular attention to visualizing or imagining movement as a precursor to executing a movement.

Body therapies offer new information for re-educating, retraining, rehabilitating and for enhancing performance. These have been developed both inside and outside the dance community. Many have been integrated into dance training to build strength, prevent injury, and enhance movement and energy efficiency. Following are brief descriptions of body therapies that have a particular impact on the development of dance education. The list is not intended to be exhaustive but, rather, to show the breadth of topics that effect and are affected by dance education.

### ***Alexander Technique***

Developed by the actor, Frederick Alexander, this technique pays particular attention to the use of the head and neck in relation to the total body. Use of exercises, mental and physical, allows a person to inhibit habitual misuse of the body and inefficient movement patterns. A major premise is that since major sensory organs are located in the head, one can change one's perceptions of the self and environment by changing the orientation of the head and neck.

### ***Pilates Method***

Developed by Joseph Pilates in the early 1900's to lengthen, strengthen and rehabilitate muscles, this method involves a series of exercises that use moving weights, pulleys, and springs. Strength and stamina are gained through repetitions of the exercise rather than through the amount of weight or resistance used.

### ***Feldenkrais Method***

Developed by physicist, Moshe Feldenkrais, this is a method of re-educating the body. Particular attention is paid to breathing patterns, coordination of the eyes with head and neck movements, early developmental patterns of mobility, and spinal articulation. The role of attention in learning is stressed, with student/client learning to focus attention on the smallest signals of bodily change.

*Appendix C****Bartenieff Fundamentals***

Developed by Imgard Bartenieff, a student of Rudolph von Laban, this method employs an evolving series of movement sequences that mobilize the body efficiently. Emphasis is on connecting muscular sensations with the quality of movement, which allows for personal insights and more fluent, efficient movement patterns.

***Body-Mind Centering***

Developed by Bonnie Bainbridge Cohen, this approach to movement re-education involves use of all the major body systems including, the skeletal-muscular system, endocrine/organ system, skin, somatic nervous system, fluid system, and autonomic nervous system. It is an experiential study based on anatomical, physiological, psychological and developmental movement principles.

***Laban Movement Analysis***

Pioneered by Rudolph von Laban, this is a system of movement description that captures subtle qualitative changes. Movement is observed in terms of how the body, space, shape, and dynamics are used. An understanding of the use of gravity, effective weight shift, and how intention effects movement is primary in this analysis.





## *Appendix D* **Resource List**

The following lists are not exhaustive and represent only a small portion of the resources available.

### ***Recordings***

Recorded music and sounds can be used creatively to stimulate movement responses and to accompany dance activities. The CD's listed below are tried and true but represent only a start in collecting music for dance. It is important to extend listening opportunities to include many different types of music.

Some helpful strategies for creative listening include tuning into a wide variety of radio stations, looking at music videos, soliciting music ideas from students, and previewing selections at the music store. When shopping for music, it is useful to look under the following categories: world music (such as African, Caribbean, Latin, Klezmer, Flamenco, Celtic); classical and baroque (e.g. Debussy, Schubert, Brahms, Handel, Vivaldi, Bach, Telemann); semi-classical; jazz; folk; swing; new age; pop; rock; oldies; film and stage soundtracks; twentieth and twenty-first century composers (e.g. Stravinsky, Copeland, Bartok, Part, Einhorn, Jones, Marsallis)

Any comprehensive library or music store would be helpful in acquiring a diversified music library of your own.

### ***Videotapes***

Students can use videotapes to teach dance history, criticism, and dance from different cultures as well as provide resource ideas for independent viewing. Students are encouraged to create video recordings of their own choreography.

The following catalogues are resources for videotapes.

ADF Video, 5973 Purcell Road, Oregon, WI 53575

Cunningham Dance Foundation, 55 Bethune St., NY, NY 10014

Facets Performing Arts Video Catalog, 1517 W. Fullerton Ave., Chicago, IL 60614

Insight Media, 2162 Broadway, NY, NY 10024-0621



## Appendix D

Princeton Book Company, Dance Horizon Books and Videos, 614 Route 130, Hightstown, NJ 08520

Teachers Video Company, PO Box DAP-4455, Scottsdale, AZ 85261

*Dance On Camera (A guide to Dance Films and Videos)*, edited by Louise Spain. Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706, 1998. ISBN 0-8108-3303-4

Below is a selection of videos dealing specifically with teaching dance.

*A Moving Experience*. Teresa Benzwie, Ed.D., Zephyr Press, 430 South Essex Lane, Tucson, AZ 85711, ISBN-0-913705-25-x1. Accompanies her book by the same name.

*Dancing*. Produced by Channel Thirteen/WNET in association with RM Arts and BBC-TV. Series of 8 videotapes (50 minutes each) highlighting each of the following: "The Power of the Dance," "The Lord of the Dance," "Sex and Social Dance," "Dance at Court," "New World, New Forms," "Dance Center Stage," "Individual and Tradition," "Dance One World."

*Everybody Dance Now*. Great Performances series of Dance in America, produced by National Public Television. Interviews with choreographers and performers of music video, MTV, movies showing extensive footage of street dance, Hip Hop, music video choreography. Interviews with Vincent Peterson, Michael Peters, Rosie Perez, Paula Abdul, Anthony Thomas, among others.

### **Publications**

Publications have been selected to provide information on dance education and on aspects of dance as an art form. Sources for books and other materials listed are bookstores, publishers, and libraries. This list represents only a small number of the resources available in print.

### **Aesthetics, Philosophy, and Appreciation**

Bremser, Martha. *Fifty Contemporary Choreographers*. 1999 ISBN: 0-415-10364-9.

Guide to the lives and work of today's most prominent choreographers. Those included represent a wide range of dance genres from ballet to post modern.

Dance Education - *What is it? Why is it important?* Published by the National Dance Association, Reston, VA. Pamphlet answering the above questions.

H'Doubler, Margaret. *Dance: A Creative Art Experience*. New York: F. S. Crofts, 1940. (Republished by University of Wisconsin Press, 1957 and 1966.) A classic that sets forth a philosophy for the teaching of dance as a creative art form, this book advocates dance for everyone as an aesthetic and enjoyable experience.

Heith, Charlotte, editor. *Native American Dance: Ceremonies and Social Traditions*. Smithsonian Institution with Fulcrum Publishing, 1992. ISBN 1-56373-021-9. Large format, wonderful pictures, comprehensive treatment of Native American (both North and South American) traditions in dance.

Minton, Sandra Cerny. *Choreography, A Basic Approach using Improvisation*, Champaign, IL, Human Kinetics Publishers. 2<sup>nd</sup> Ed. 1997. ISBN 0-88011-529-7 Easy to use guide to choreography through improvisation with practical suggestions of how to do it and how to look at choreography.

Redfern, Betty. *Concepts in Modern Educational Dance*. ISBN 0-903102-67-6 Accessible, hands-on ideas for classroom teachers.

Siegel, Marcia B. *The Shapes of Change: Images of American Dance*. Boston: Houghton Mifflin, 1979. Siegel analyzes more than 40 landmark dances, relating the works to their social and historical content and looking at the themes major choreographers have chosen to explore and the styles of movement they have created.

Vartoogian, Jack and Linda. *The Living World of Dance: Artistry in Motion*. Smithmark Publishers, 1997 ISBN 0-76051-9920-3. Large format picture book with basic textual information on many aspects of dance, e.g. modern dance, classical Indian dance, flamenco, African, ballet, butoh. Very appealing and easy to read.

### **General Dance**

Blom, Lynne Anne, and L. Terin Chaplin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982. Choreographic exercises to develop imagination and skill.

## Appendix D

Gilbert, Anne Green. *Creative Dance for All Ages*. VA. American Alliance for Health, Physical Education, Recreation and Dance, 1992. ISBN 0-883-14532-4  
Handbook of ideas to implement a dance program through conceptual approach.

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. 3rd rev. ed. New York: Dover Publications, 1982. This manual gives clear, understandable definitions of ballet terms, with explanations of the differences among the Italian (Cecchetti), French, and Russian methods.

Hawkins, Alma M. *Moving From Within*. Accapella books, Pennington, NJ, 1991. ISBN#1-55652-139-1. A conceptually based choreography book dealing with internal process. User-friendly, with pictures.

Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press, 1959. This book presents some basic principles and well-tested theories on choreography.

McGreevy-Nichols, Susan and Scheff, Helene. *Building Dances: A Guide to Putting Movements Together*. 1995, ISBN: 0-87322-573-2. How to introduce, develop and assess choreographic basics, K-12. Includes lesson plans and age appropriate adaptations.

Schrader, Constance. *A Sense of Dance*. Human Kinetics, PO Box 5076, Champaign, IL 61825-5076. ISBN 0-87322-476-0

Vincent, L.M. *Competing with the Sylph: The Quest for the Perfect Dance Body*. Princeton, NJ: Princeton Book Company, 1989. A look at the cultural obsession with thinness, youth, and beauty and the toll that obsession takes on dancers. Ways to counter the obsession and maintain health while dancing.

Watkins, Andrea and Priscilla M. Carson. *Dancing Longer-Dancing Stronger: A Dancer's Guide to Preventing Injury*. Princeton, NJ: Princeton Book Company Publishing, 1990. Diagnostic and prescriptive look at specific injuries, which ones need medical attention and which ones you may heal on your own. How to dance injury free.

### ***For Elementary Students and Teachers***

Andrews, Gladys. *Creative Rhythmic Movement for Children*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1975. Exercises in creative movement for pre-school to early elementary students.

Benzwie, Teresa. *A Moving Experience*. Tucson, AZ. Zephyr Press, 1988. ISBN 0-913705-25-4. *More Moving Experience*. Tucson, AZ. Zephyr Press, 1996. Source for creative movement in the classroom.

Boorman, Joyce. *Creative Dance in the First Three Grades and Creative Dance in Grades Four to Six*. Don Mills, Ontario, Canada: Longman Canada, 1969, 1971. Boorman provides practical help on development of movement concepts.

Carroll, Jean, and Peter Lofthouse. *Creative Dance for Boys*. London: MacDonald and Evans, 1969. Creative dance from more athletic point of view. Helps break down stereotypes of males in dance.

Gilbert, Anne Green. *Teaching the Three R's through Movement Experiences*. Minneapolis: Burgess Publishing Company, 1977. Helpful hints and plans for integrating dance into the academic curriculum.

Gillion, Bonnie Cherp. *Basic Movement Education for Children*. Reading, MA: Addison-Wesley, 1970. Basic thematic approach to movement education for a variety of skill levels.

Joyce, Mary. *First Steps in Teaching Creative Dance*. (third edition) Mountainview, CA: Mayfield Publishing Company, 1994. Each chapter explores an element of movement, includes step-by-step lesson plans and activities for appropriate age levels.

Joyce, Mary. *Dance Technique for Children*. 1984. ISBN 0-87484-581-5

Murray, Ruth Lovell. *Dance in Elementary Education*. 3rd ed. New York: Harper and Row, 1975. In depth look at all types of dance, folk dance and creative dance ideas. Has an extensive bibliography.

Purcell, Teresa M. *Teaching Children Dance: Becoming a Master Teacher*. Human Kinetics, 1994, ISBN 8-87322-479-5. The "why and hows" of teaching children's dance ages pre-K-6.

## Appendix D

Russell, Joan. *Creative Dance in the Primary School*. London: MacDonald and Evans, 1968. and *Creative Movement and Dance for Children*. Boston: Play, Inc., 1975. Basic guide to teaching early childhood creative dance. The second book is a continuation with ideas for older children.

Stinson, Sue. *Dance for Young Children-Finding the Magic in Movement*. ISBN-0-88314-381-X. Well-organized and thoughtful philosophy, plus exercises in movement exploration for young children.

### ***Dance for Secondary-Level Students***

Cheney, Gay, and Janet Strader. *Modern Dance*. Boston: Allyn and Bacon, 1975. Presents short, easily read conceptual and creative approaches to dance teaching.

Lockhart, Aileene Simpson. *Modern Dance: Building and Teaching Lessons*. 5th ed. Dubuque, IA: W. C. Brown, 1977. Lesson ideas and plans plus music and illustrations.

Morgenroth, Joyce. *Dance Improvisation*. 1987 ISBN 0-8229-5386-2. Collection of improvisational problems in a variety of formats that may be used for dance or movement for theater.

Nahumck, Nadia. *Dance Curriculum Resource Guide: Comprehensive Dance Education for Secondary Schools*. Rev. ed. New York: American Dance Guild, 1980.

Russell, Joan. *Creative Dance in the Secondary Schools*. London: MacDonald and Evans, 1969. Movement ideas and lesson plans for secondary students.

Turner, Margery J. *Modern Dance for High School and College*. Englewood Cliffs, NJ: Prentice-Hall, 1957. Turner presents creative approaches for teaching modern dance as a required subject to students who dislike activity. Included are successful lesson plans.

Laban Movement Analysis

Dell, Cecil. *A Primer for Movement Description: Using Effort/Shape Supplementary Concepts*. New York: Dance Notation Bureau. 1970.



### ***Relevant Periodicals***

The following periodicals may be available in libraries or can be obtained through personal subscription or membership in an organization. These and similar sources provide useful information, and teachers may find it helpful to examine them regularly.

*Contact Quarterly*. P.O. Box 603 Northampton, MA. 01061.

*Dance Chronicle: Studies in Dance and the Related Arts*. Institutional subscription. Available from Marcel Dekker Journals, 270 Madison Avenue, New York, NY 10016-0602 [www.dekker.org](http://www.dekker.org)

*Dance Magazine*. Monthly. First published in 1926. Available on microfilm. Available from Denad Publishing, 268 West 45th Street, New York NY 10036.

*Dance Research Journal*. Formerly *CORD News*. Regular or institutional subscriptions available. Available from Congress on Research in Dance, Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003; (212) 598-3459. [www.cordance.org](http://www.cordance.org)

*Dance Teacher*. Published by Lifestyle Ventures, LLC, 250 West 57<sup>th</sup> Street, Suite 420, New York, NY 10107 phone: 212 265-8890 fax: 212 265-8908 <http://dance-teacher.com/>

*Dance Spirit*. Published by Lifestyle Ventures, LLC, 250 West 57<sup>th</sup> Street, Suite 420, New York, NY 10107 [www.dancespirit.com](http://www.dancespirit.com)

*Journal of Dance Education*. Regular and institutional subscription. NDEO, 4948 St. Elmo Ave., Suite 301, Bethesda, MD 20814; (301) 657-2880. [www.ndeo.net](http://www.ndeo.net)

### ***Organizations – National and Regional***

Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, DC. 20566; (202) 416-8800 <http://kennedy-center.org/education>

American Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22091-1598, 1-800-213-7193 [www.aahperd.org/](http://www.aahperd.org/)

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American Dance Festival, Inc., Box 90772, Durham, NC 27708-0772, (919) 684-6402 [www.americandancefestival.org](http://www.americandancefestival.org)

American Dance Guild, PO Box 2006, Lenox Hill Station, New York, NY 10021; (212) 932-2789, [www.americandanceguild.org/](http://www.americandanceguild.org/)

American Dance Therapy Association, Suite 230, 2000 Century Plaza. Columbia, MD 21044; (410) 997-4040, [www.adta.org](http://www.adta.org)

Americans for the Arts, 1000 Vermont Avenue, N.W., 12th Floor, Washington, DC 20005, 202/371-2830 [www.artsuse.org](http://www.artsuse.org)

Career Transition For Dancers, 200 West 57th St, Suite 808, New York, NY 10019; (212) 581-7043 [www.careertransition.org](http://www.careertransition.org)

Congress on Research in Dance, Dance Dept, State University of New York, Brockport, NY 14220, (716) 395-2590 [www.cordance.org](http://www.cordance.org)

Dance Notation Bureau, Inc. 151 West 30th St. New York, NY 10001 (212) 564-0985 [www.dancenotation.org](http://www.dancenotation.org)

Dance/USA, 1156 15th Street, NW, Suite 820, Washington, DC 20005 (202) 833-1717 [www.danceusa.org](http://www.danceusa.org)

Laban/Bartenieff Institute of Movement Studies, 234 Fifth Ave, Room 203, NY, NY 10001 (212) 477-4299 [www.limsonline.org](http://www.limsonline.org)

Movement Research, Inc., 648 Broadway, Rm. 806, New York, NY 10012, (212) 598-0551 [www.movementresearch.org](http://www.movementresearch.org)

National Assembly of State Arts Agencies (NASAA), 1029 Vermont Avenue, N.W., 2nd Floor, Washington, DC 20005 202/347-6352 [www.nasaa-arts.org](http://www.nasaa-arts.org)

National Dance Association, 1900 Association Dr., Reston, VA 20191-1599 (703) 476-3436 [www.aahperd.org/nda](http://www.aahperd.org/nda)

National Dance Education Organization, 4948 St. Elmo Ave., Bethesda, MD 20814, (301) 657-2880 [www.aems-edu.org/nationaldance.html](http://www.aems-edu.org/nationaldance.html)

National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 682-5400 [www.arts.endow.gov/](http://www.arts.endow.gov/)

New England Foundation for the Arts (NEFA), 266 Summer Street, 2nd Floor Boston, MA 02210, 617/951-0010, [www.nefa.org](http://www.nefa.org)

New York Public Library for the Performing Arts, The Dance Collection, 40 Lincoln Center Plaza, NY, NY. 10023-7498, (212) 870-1630, [www.nypl.org/research/](http://www.nypl.org/research/)

VSA Arts, 1300 Connecticut Ave, NW, Suite 700, Washington, DC 20236, 1-800-933-8721, TTY (202) 737-0645, [www.vsarts.org/](http://www.vsarts.org/)

### ***Organizations – Maine***

Dance Education in Maine Schools (DEMS), c/o M. Schaper, 28 Myrtle St, South Portland, ME 04106 (207) 799-8690 or email: [nancy.salmon@state.me.us](mailto:nancy.salmon@state.me.us)

Downeast Friends of Folk Arts (DEFFA), RR 2, Box 56, Ellsworth, ME 04605, (207) 667-0040, [mms@aretha.jax.org](mailto:mms@aretha.jax.org)

Maine Alliance for Health, Physical Education, Recreation and Dance (MAHPERD), PO Box 32, Kennebunk, ME 04043 [www.sad28.k12.me.us/MAHPERD](http://www.sad28.k12.me.us/MAHPERD)

Maine Alliance for Arts Education, PO Box 872, Augusta, ME 04332-0872 (207) 342-3443 [www.maineallforartsed.org/indexx.htm](http://www.maineallforartsed.org/indexx.htm)

Maine Arts Commission, 193 State Street, SHS #25, Augusta ME 04333, (207) 287-2724, [www.mainearts.com](http://www.mainearts.com)

Maine Performing Arts Network, 997 State Street, Bangor, ME 04401, (207) 942-7589, [www.maineperformingarts.org/](http://www.maineperformingarts.org/)

University of Maine, Orono, ME (207) 581-1954, [www.umaine.edu/spa](http://www.umaine.edu/spa)

University of Maine at Farmington, Farmington, ME 04938 (207) 778-7000, [www.umf.maine.edu](http://www.umf.maine.edu)

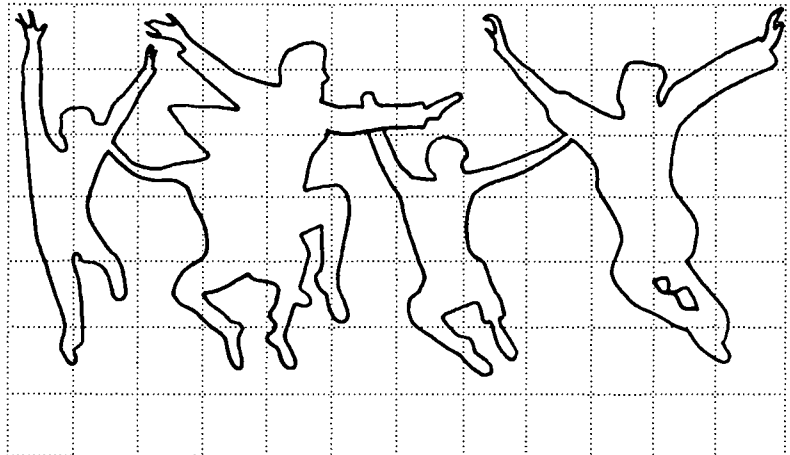


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University of Maine at Fort Kent, Fort Kent, ME 04743 1-888-879-8635  
[www.umfk.maine.edu/](http://www.umfk.maine.edu/)

University of Southern Maine, Gorham, ME 04038 (207) 780-4141  
[www.usm.maine.edu](http://www.usm.maine.edu)

VSA Arts of Maine, PO Box 4002, Portland, ME 04101, (207) 761-3861  
[www.vsartsmaine.org](http://www.vsartsmaine.org)



## *Appendix E* **Helpful Websites**

*Arts Edge – The National Arts Education Information Network*  
<http://artsedge.kennedy-center.org/>

*Cyber Dance Companies* [www.cyberdance.org](http://www.cyberdance.org)

*Dance & Technology Zone* <http://www.art.net/~dtz/>

*Dance Links* <http://www.dancer.com/dance-links/>

*Dance Magazine* [www.dancemagazine.com](http://www.dancemagazine.com)

*Dance-on-Line* [www.danceonline.com](http://www.danceonline.com)

*The Dance Zone* <http://art.net/~dtz/>

*John F. Kennedy Center for the Performing Arts*  
<http://artsedge.kennedy-center.org/>

*National Endowment for the Arts* <http://arts.endow.gov/>

*New York Public Library at Lincoln Center*  
<http://www.nypl.org/research/lpa/lpa.html>

*Ohio State University* <http://www.dance.ohio-state.edu/>

*Voice of Dance* [www.voiceofdance.org](http://www.voiceofdance.org)

*Appendix F*  
***Dance Education in Maine Schools***

Dance Education in Maine Schools (DEMS) is a professional organization of dance educators, performers and choreographers. Our primary focus is dance education in public schools, kindergarten through college. To learn more about activities or to participate in our efforts to promote dance education in Maine please contact any of the authors of the Maine Dance Curriculum Guide or MaryEllen Schaper, 28 Myrtle Ave, South Portland, ME 04106. To be included on the list serve to receive dance and dance education news contact [nancy.salmon@state.me.us](mailto:nancy.salmon@state.me.us)

Volunteer dance education standards have been developed for our nation. For a copy of these National Standards for Arts Education (Dance)

Contact:

|                            |    |                                       |
|----------------------------|----|---------------------------------------|
| National Dance Association |    | National Dance Education Organization |
| 1900 Association Drive     | or | 4948 St. Elmo Ave, Suite # 301        |
| Reston, VA 22091           |    | Bethesda, MD 20814                    |
| (703) 476-3436             |    | (301) 657-2880                        |





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